MANILA CHURCHES

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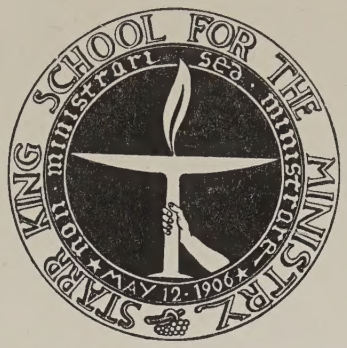

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FOREWORD

This booklet is being published by the Asiatic Auxiliary, Navy Relief Society, United States Navy Yard, Cavite, Philippine Islands, and is an adaptation made by Chaplain A. F. Hohl, United States Navy, and Chaplain H. G. Gatlin, United States Navy, of Miss M. N. Norton's "Guide to Manila Churches", a pamphlet published some years ago, but now out of print.

Mrs. W. H. ALLEN
President, Asiatic Auxiliary,
Navy Relief Society

3 November, 1934.

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INTRODUCTION

In the study of any foreign country there is no key that more accurately fits the gateway to a knowledge of the traits and characteristics of the people than that of religion. Belief in some form of Deity Worship creates the background of every national life and establishes the foundation rock upon which is built the superstructure of social, political, and economic thought. Older than laws, newer than the most recent discoveries, it is a permanent tenant of both civilization and savagery. Domineering and uncompromising, it relentlessly molds generation after generation into classified groups, influencing the daily activities of its members and shaping their destinies into a national history. This is the force that has directed the life and habits of Luzon since the dawn of inhabitancy. Religious ceremonials still practiced by various tribes throughout the island suggest the existence of some very early system of religion—a system which in many respects resembles that in vogue among the American Indians. But more dominant in the present day, and more readily recognized by visitors to this part of the Islands is the force of Christianity. This force expresses itself in tangible terms through the multiplicity of churches and recurrent public demonstrations of mystic rites. Thus the highway veneration of Biblical characters and martyrological figures, the annual reenactment of the Via Crucis during which the flesh of volunteer "Flagellantes" is lacerated in memory of the Divine Tragedy, the nocturnal vigils in the eerie atmosphere of shrouded cemeteries, the matutinal surging of crowds on their way to the Novena Masses before Christmas, all indicate the things that are of prime importance to the heart and mind of the Filipinos. Their entire outlook on life takes root in the emotional reactions to religious cult. Similarly the fine old churches that characterize every town and barrio, and are found in such profusion throughout the City of Manila constitute an integral part in the accepted plan of existence. Nowhere except in the Birthplace of Christendom is there to be

found such a wealth of ecclesiastical edifices, and nowhere is there such a wide variety of architectural designs. Someone remarked once that the rare charm of the Manila Churches is in their variety of style, and a tour to the various sacred edifices soon convinces one of the truth of the remark. Almost every style is represented from Corinthian to Modernistic. Certain characteristic traits of the architecture of Manila one can note, as, for example, everywhere the solidity of the building, because earthquakes were the first fact to be taken into consideration. The material is therefore also of the firmest stone, or concrete. Very high towers are also absent, in most cases; and the Eastern love of low roofs and curves and cupolas has predominated. Gothic again, although we have some fine examples, does not seem to have pleased these builders so much as those styles which in the Peninsula have so large a place; as Greco-Roman, Byzantine, etc., yet strangely enough, hardly a trace of the Moorish is visible.

The West has given her architecture, as her learning and faith to these lands; and with the slight adaptation to climate it is an importation.

There is also a marked sobriety in all these buildings, a self-restraint which is in the nature of the people. No over-ornamentation; and, curiously, if one viewed the East superficially and did not understand its most serious and mystic quality, a love almost of austerity. Where are the polychrome churches of Russia and the lavish carvings and images of Asia? Not here. Here we are at the very center of the Orient, where in its purity we find its taste. Elegance and simplicity, so well understood by the real East, the East of Japan and the best Chinese art, are evident; and the tawdry, often seen in other lands, is lacking.

So one finds in these buildings real distinction and art, inspiring and devotional; and a tour among these churches will teach the observer how these people worship and under what conditions; and unless you know that about a people, you can never know them.

THE CHURCHES IN GENERAL

The churches of Manila constitute one of the chief attractions and charms of this tropical metropolis, but Manila is not the only claimant to ecclesiastical monuments. Wherever the Spanish Forces advanced in Luzon their trail is marked by similar imposing landmarks to the Service of God. It is characteristic of Spain to write her history on the corner stone of churches and here in the Philippines her zeal carried the friars and *padres* from one shore to the next and from island to island. That they accomplished some excellent and lasting results is beyond dispute, but that they were over-zealous and certainly over-reaching in the size and multiplicity of their church construction is also true. They built with a view to accommodation of numbers but not to accommodation of future conditions. The complacent smugness and assurance of Proud Castile is reflected in all their buildings.

To understand the origin of these massive and ornate structures it must be remembered that almost inexhaustive funds were available from the state for church construction at that time. In addition to these public funds, various houses of royalty vied with one another in the largeness of their endowments. Consequently there were few appeals upon the parishioners for financial aid, their contribution to church building being confined for the most part to volunteer work on masonry. Even after the edifice was erected, there was no worry about the material upkeep and running expenses—they were provided for by both State funds and endowments. This explains in part why the churches were built on such massive scales. With the dawn of American Occupation, however, this support was abruptly withdrawn and although many of the Spanish religious stayed on, they found themselves confronted with the serious problem of maintaining their churches. Earthquakes, typhoons, fires, and the wear and tear of a tropical clime hastened the material death of many fine churches.

Every catastrophe left its mark and reconstruction was definitely out of the question because of the poverty of the parishioners. Some few managed to survive and even flourish, but the majority, particularly the up-country churches, are rapidly crumbling into decay. A striking example of this can be found in the Santo Domingo Church adjoining the Navy Yard at Cavite. At one time—no more than thirty-five years ago—this was an ecclesiastical palace and gold braid glistened from every corner in the candlelight. But the Insurrectos put the blue pencil on its existence and it never recovered from the blow that was dealt. During the Battle of Manila Bay it was turned into an Emergency Hospital for the Spanish soldiers and sailors. Upon evacuation of Spanish troops the church was completely abandoned and today its beautiful interior is a mass of debris. Prompt reconstruction could have preserved the splendor of this edifice to posterity.

All along the coast road, particularly between San Fernando and Laoag, are to be seen some marvelous constructions, most of them pitiful in their struggle against encroaching death. Many of them are much larger in dimensions than any of the churches found in and around Manila, but only a portion of the edifice is serviceable. It is not at all uncommon to find the rear half of a church in complete ruins and the fore part still being used for divine services. A cheap metal roofing replaces the once artistic ceiling and extends about half way down the church—a sort of semi-open air arrangement. In some of the churches, notably at San Pablo, Isabela Province, a small chapel of bamboo and reed has been built within the ruins of the main church. A large number of these buildings date back to the 16th and 17th centuries, but unless you can gather definite data on the date of their birth it is almost impossible to distinguish a 16th century construction from one of the early 19th century except for slight variations in architectural design. At Bacarra, Ilocos Norte Province, for instance, there is a stately old ruin whose exterior suggests familiarity with the people and events of the 17th century, and yet it was completed as late as 1850. Thirty years (1820-1850) were spent in erecting this church but the Katipunans made a wreck of it in a few hours (1896). Somehow or other it was re-

SANTO NIÑO
(*Tondo Church*)

NUESTRA SEÑORA DEL ROSARIO

(*Binondo Church*)

SAN MIGUEL CHURCH

stored to use and prospered until 1930 when a severe earthquake almost sounded its death knell. It is split through the center and the roof is gone but San Andres still remains on the active list. The architecture of this edifice is intriguing. There are four Corinthian pillars on the facade and over the top the Imperial Episcopal seal with San Andres standing a lonesome watch in a crumbling niche. The entire top of the church in front has been fashioned into a sort of scroll design while the baptistry to the left is Moorish. The bell tower is separate and stands distant from the church about 75 feet. This is the most fantastic of all bell towers in an area where odd bell towers are the rule rather than the exception. It has been dubbed the "Telescope Tower" because of the freakish telescoping of the mortar bell into the topmost tier of the tower. The last earthquake did this and it seems to be waiting for just another small tremor to send it crashing to the ground. The main bell, a huge affair, has already toppled inward and lies half buried in brick and mortar. All the bells in the second tier have been dislodged except one and apparently no attempt has been made to remove them from the scene of their fall. The monastery adjoining the church is the most arresting of all. The earthquake removed the entire front with the precision of a guillotine axe. Undaunted, the inmates have moved into the center rooms which now of course are the front rooms.

At Paoay, also in Ilocos Norte Province, is another uniquely constructed church of mammoth proportions. Flying buttresses swinging outwardly in wide-sweeping and graceful curves give it more the appearance of a fort than a house of God. At Vigan, a wide-awake Ilocano town, there is a very well preserved double bell tower surmounted by a rooster perched on top of a world. Under his claws are gripped the Keys of Peter. The church is Corinthian-Moorish (difficult to describe) and is most ornamental in paintings with a blue vaulted overhead. In the facade is a heroic statue of San Pablo mounted on a fiery steed. One of the most striking oddities of this church is that a grilled iron fence guards the center aisle from vestibule to sanctuary. In Tuguegarao, Cagayan Province, is one of the most majestic churches in the north country. It dates back to 1766 but is in an excellent state

of preservation due undoubtedly to wise care and some hidden source of income. A beautiful carved altar and pulpit with heavy gold plates and impressive imperial crown and seal adorn the interior. The facade is columned with images and the crowning glory is the ubiquitous bell tower. This church enjoys a most picturesque location on a tree-covered bluff overlooking the broad Cagayan River.

Wherever you go in Luzon (Mountain Provinces excepted) there are ecclesiastical relics in never-ending variety of study and each will have some distinctive point about it to elicit your admiration. Say what you will about the grandeur of the European Cathedrals and Basilicas, here in the Philippines you will find a grandeur to match them—not in a towering world-renowned way but in a simple unostentatious appeal.

THE CATHEDRAL OF THE IMMACULATE CONCEPTION

Prominent among all of Manila's churches is the Cathedral of the Immaculate Conception, more familiarly known as the Manila Cathedral. The foundations of this massive edifice were laid in 1581, since which time they have witnessed the demolition and subsequent reconstruction of three structures. The original building was only nineteen years old when a terrible earthquake shook the Islands on the last day of the year 1600, just as the Midnight Chimes were about to announce the advent of a new year. Festive gatherings were thrown into hysterical panic and joy turned into sorrow as homes were toppled and families buried in the wreckage. The Cathedral was among the buildings destroyed and an interesting legend is told in connection with this catastrophe. A life size statue of *Nuestra Señora* (Our Lady), the object of pious veneration, is reported to have emerged unscathed from the ruins and to have disappeared into the night. Nothing was seen or heard of it anymore until 1645 when the church was destroyed for the second time by an earthquake. Legend goes on to say that the identical statue appeared out of the nowhere at that time to mingle with the frantic natives and dispense consolation and assurance. What happened to the *Nuestra Señora* after the calamity of 1645 no one seems to know, but the belief persists that it will return again on some future momentous occasion and definitely take up its abode once more in one of the niches. The Cathedral was rebuilt in 1654 and stood as a monument of sanctity until 1863 when it was wrecked for the third time. Undaunted by the history of its tragic past, the devout faithful put their shoulder to the wheel and erected the present building in 1879 which so far has withstood the various idiosyncrasies of nature.

The Cathedral faces Plaza McKinley, the most historic square in the city. It is here that the city's most important political, civic, and religious events have taken

place in the years gone by. The plaza is very similar to many of the smaller parks found in our larger cities and is overshadowed by a very fine statue of Don Carlos de Bourbon, one of Spain's colorful but unfortunate kings. To the left is the famous *Ayuntamiento,* the City Hall of Spanish Rule and present Administration Building for various departments of city and state. Close by are the empty grounds of the once royal palace. Only the ruined foundations of this magnificent palace remain, and these are almost hidden from view by a curtain of verdant vines. With shocking disregard for the sacredness of Romantic Tradition, the historic grounds have recently been turned over to some athletic association which erected a basketball court and a glaring white sign inviting the public to stay out. Beyond are the silent, sturdy walls of the Intramuros, moss-blackened and ancient, but still intact. The entire setting of the Cathedral is suggestive of unconquerable majesty and old world nobility.

The general style of this edifice is Byzantine, but departs in many respects from the true Byzantine. Three arched doorways lead into the church and bear a marked similarity to those of St. Mark's in Venice. In the niches along the facade are statues of the four Evangelists and of the Apostles Peter and Paul, all of heroic size. In the center is a typical rose window, and above, on a carved entablature, two angels holding a cross. The interior conveys the impression of a covered city—a city of churches within a church. Chapels large and small flank both sides of the nave.

On entering, beginning at the left, we have the chapel of San Juan de Dios. On the altar above is St. Joseph; below, St. John; at his right the Archangel Rafael, and at the left St. Michael. Following this is the chapel of *Nuestra Señora de Guia,* with the baptistry between. This is the parochial chapel, and is very deep and lofty. Upon this altar is a small antique statue of the Blessed Virgin. Under a glass case at the right is a curious image called *San Jose de la Muerte.* In niches on the wall are *San Antonio* with the Child, and opposite a very charming statue of the Holy Child wearing a crown and gloves; also an interesting Holy Family under glass. Beside the statue of the Virgin on the high altar are lovely angels in attitudes

CATHEDRAL OF MANILA

(also called Immaculate Conception Church)

of adoration, and above in the cupola, in fresco, the Divine Father and Son. An ancient and dim painting of *Nuestra Señora de Guia* adorns the wall.

In the succeeding chapel, called *De las Dolores,* where the offices for the dead are often performed, we have a Virgin *De las Dolores* on the altar, and in a niche to the right of the altar is buried a very distinguished nuncio, Monsignor Guidi... An elaborate Latin Inscription tells you of this fact. The next room, for the use of the Cathedral Chapter, is very rich in tone, with its native wood stalls so deep in coloring and with the stall of the archbishop in the center. It is directly under the choir loft left transept and is separated from the church by a fine wrought iron grating, so often found in the old buildings, notably churches of these Islands.

Just beyond is the sacristy, and a royal room it is, with its approach, upon whose high walls we see portraits of former archbishops. Within you admire the lofty proportions; the massive chests of native wood holding the rich vestments; the walls with the ceilings upheld by the eight pillars; the portraits of Popes Pius IX and Leo XIII; Archbishops Nozaleda and Payo and other noted prelates. A very fine table extends through the center, of gigantic size, and here are often spread out the vestments; and the side walls are flanked with wardrobes and reliquaries resting upon consoles, their worm-eaten bindings attesting their age. Under a glass case is a quaint statue of Saint Peter, the patron saint of the Cathedral. Huge crosses of silver and silver standards to be carried in processions are also about the wall. What treasures does this room not represent, and what does its quiet calm not recall of other days!

In the ambulatory are some noted tombs. Also can be seen the sarcophagi of two noted prelates. In the apsidal chapel to the right of the high altar called the "Chapel of Saint Peter," are buried two very remarkable men,—one of ancient days, and the other of but yesterday, Monsignor Payo and Monsignor Ambrose Agius, the papal delegate, and Archbishop of Palmyra, who succeeded Monsignor Guidi, who died after having performed his labors, beloved of all the community for his kindly charity, on the

eve of sailing for his home in Europe. A painting of Saint Joseph and the Child at one side is on the wall.

The next chapel beyond the transept at the right is called the "Chapel of the Sacred Heart." At the right of the Saviour is Saint Antonio, and at the left Saint Nicholas.

Next is the chapel of "Our Lady of Mercy," with Saints Ramon and Vicente on the beautiful altar, accompanying a lovely statue of the Virgin. A painting of the Crucifixion hangs on the opposite wall.

The next to the last chapel, to the right and nearest to the door, is that of the Holy Family. A fine painting of the Virgin and Child is upon the altar. The last chapel is that of *San Juan Comosino*, and beside it is a statue of "Our Lady of Buen Viaje."

The baptistry is interesting, with the four angels against the walls and the altar with a painting of the Baptism of Our Lord; a marble font stands in the center of the room, and here are baptized hundreds of children every year, by the parish priest or favorite family clergyman.

The nave of the cathedral is of most majestic proportions and its pillars in clusters, with their gilded capitals, are handsome. The cupola rises to an immense height and has an inside balcony. The four corners of this dome are frescoed, and the subjects are the four Evangelists. A beautiful sky, with angel heads, upon which stands the statue of the *Inmaculada*, is just over the high altar, and about, in a sort of a frieze, are the heads of the apostles, and, in the transepts, the heads of the prophets, kings and patriarchs.

This in general describes the salient features of the Metropolitan Church. Confessedly it is a mere sketch of the delightful treasures contained within the walls of this sacred edifice, but a true appreciation of its worth can be gained only by a personal visit. Unfortunately there are no adequate words to describe its main attraction, *atmosphere*. It is something every visitor senses and carries away with him without actually being able to define. There is the feeling that here, in the midst of a constantly changing world, is something that really transcends time and decay.

SAN SEBASTIAN (STEEL) CHURCH

THE STEEL CHURCH

Unique in a country where stone has generally been regarded as the proper building material for sacred edifices, stands the Church of San Sebastian. Rearing its double-towered head in an attitude of defiance to the forces of men and nature it looks out over the city like some gigantic sentinel on guard over the flood of life that surges back and forth in its shadows.

San Sebastian lays no claims to antiquity nor yet to musty old legends, but attracts attention through the peculiarity of its construction. It is built entirely of metal, every inch of which was cast in Belgium, transported to the Islands, and assembled in 1891. The church is of pure Gothic style and rests on a raised stone platform. Because of its massive foundation and flexibility of parts, it is generally regarded to enjoy a reasonable immunity against earthquakes and fires. The faith of its people in its reputation was evinced for the first time in 1898 when a frightened citizenry sought shelter behind the protecting walls during the heavy cannonading of Admiral Dewey's Fleet. As things turned out, the dash for shelter was unnecessary since the bombardment of the city itself was practically nil, but it shows the confidence placed in the protective security of the House of God.

The interior is well calculated to inspire the visitor. On entering the church, the nave with its majestic height, with the roof supported by pillars, rising as a stroke to the ceiling and spreading in flamboyant fan-ribs, produces a feeling of devotion. There are side aisles, but no marked transepts. The cupola is exceedingly fine and rises to a majestic altitude. The windows of the side aisles are of stained glass, from Europe, twelve of them, illustrating the life of our Saviour, and are worth a visit, for their rich tones and the variety of the figures. They begin, biographically, at the left of the high altar, with 1st, that portraying The Annunciation; 2nd, The Visitation; 3rd, The Birth; 4th, The Presentation; 5th, Christ in the Temple; 6th, Curing of Saint Peter's Wife's Mother; begin-

ning at the right of the entrance door, 1st, Christ in Gethsemane; 2nd, Flagellation; 3rd, Crowning with the Thorns; 4th, Via Dolorosa; 5th, Crucifixion; 6th, The Resurrection. All are beautiful in tone, and original in design.

The cupola is ornamented with delicate frescoes of saints of the order of the Carmelites. There are some thirty-two of them—an interesting study. Still above we see the Virgin and the Apostles. The really exquisite rose windows, four in number have, each one, an apostle's head in the center. The aisles are lighted by clerestory windows, very rare in their tracery and delicate in design.

The pulpit is of native wood with painted panels. Sculptured figures of doctors of the church adorn its side.

Upon the high altar, which is dedicated to the *Virgen del Carmen,* of whom a statue stands in the center, are Saint Simon Scotius, left; and at the right Saint Teresa. Above, in a marvelous pinnacle of Gothic grace is Saint Sebastian. On each side are two angels. The whole is in pure Gothic. The side altars also are good in design. We have at the left a statue of Sta. Monica; and at the right Saint Rita; in the center the Statue of the Holy Child dressed in the uniform of a general.

The organ is small but good, brought over from Germany, and the organ loft is high, with fresco of the *Virgen del Carmen,* and an arch of souls in purgatory.

Voices of birds, whose lovely lips and chirps are continually praising God, sweeter than any instrumental music, can be heard at all hours. Light and air and quiet repose seem characteristic of this cool and calm interior, which, just away from the crowded centers, has upon it the benediction of perpetual peace.

SANTO DOMINGO CHURCH

Neighboring the Cathedral stands another ancient ecclesiastical landmark, Santo Domingo Church. This church is operated by friars of the Dominican Order who in addition to an extensive program of pastoral work throughout the Islands, are credited with the establishment of the oldest and most prominent institution of learning, Santo Tomas University, as well as the introduction of the first printing press in the Philippines (1612). The founding of Santo Tomas University preceded the erection of the printing press by one year and both are still in existence.

The history of Santo Domingo de Manila dates back to 1587 when a temporary monastery was built under Padre Diego de Soria. In 1593 this was superceded by a structure of stone. The elements plus the wear and tear of time necessitated the reconstruction of the old stone building, and the church as it stands now was built in 1870.

The church stands back from the street surrounded by a spacious courtyard very attractive and cool-looking in its arrangement of spreading trees and neatly trimmed hedges and bushes.

The facade is faintly reminiscent of old English churches and contains the statues of St. Dominic and his contemporary St. Francis. Higher up is a very old image of the Virgin which was brought over from Mexico in 1587. This image has occupied the same position in the facade since its arrival in the Islands. Formerly an old light was kept burning constantly in front of the Virgin, but this has now been replaced by an electric light.

On entering you are met with the brilliant radiance from the colored windows, an innovation in the city also. The glass, while not old, is rich in tone, and adds, as always, a mystic glow to the pillars and arches. Most of our churches are soft grey in tint so they need just this note to enhance their beauty. Highly agreeable is the

first impression of this church, with wide nave and groin vaulting. Narrow side aisles separated pillars set wide apart, give a very airy appearance, a most simple disposition of a Gothic interior. Clusters of four slender pillars set in the beginning of each side aisle, contrast with the massive ones and form a pretty feature. The capitals are sculptured roughly in varying designs, of different leaves—acanthus, etc. The larger fluted columns rise to great height. A like set of slender engaged pillars is arranged about the altar with acute Gothic arches making a foreground, while the ambulatory has windows in late Gothic, almost flamboyant in style. Circular or rose windows forming a variety in arrangement that is a graceful architectural scheme are set in the outer wall, taking the place of the lighting of the clerestory.

The choir organ loft is surrounded by a very handsome wrought iron railing in bronze made in the Philippines. The organ is unusual in design, being a double organ with a full set of orchestra stops. It was brought over from Spain from the Casa Amerua.

Of the side altars, at the right is, first, Our Saviour; second, Saint Joseph; at the left is Saint Thomas, and the Immaculate Conception. This latter is adorned in niches by saints and martyrs, for the most part, saints of the Order. Under the altar of our Saviour, is the figure of the sleeping Christ, borne in procession on Good Friday through the streets.

The pulpit is of fine workmanship, of molave and other rare native woods, with saints of the Order sculptured in low relief; as Saint Pius V, Saint Antoninus, archbishop of Florence, and three vignettes, two from the life of Christ, the third the Descent of the Holy Spirit. All this is upheld by angel heads of great beauty; below are symbols of the Passion and the pillar is crowned by a vine. In the sounding board above is the Dove.

The high altar has in the center Saint Dominic, founder of the Order; at the right, Saint Teresa; at the left, Saint Antonio of Padua, while above is a statue of Saint Mary Magdalene. In the center of the apse are fine lancet windows. The floor in the church is of narra and molave.

On entering the chapel of Our Lady of the Rosary, the gallery of tracery work is noticeable. The image, famous in the history of these people and venerated by them as the Patron of the Islands, stands in artistic splendor on a very beautiful altar. Ordinarily a rich blue curtain covers this image but will be removed by request. In accordance with approved European custom, the statue is clothed rather than painted. Even on simple feast days the Virgin is decked out in most shining garments, but on high festivals it becomes resplendent in gold and diamond-studded cloaks. The heavy embroidery work represents the finest needle work of the various convents and their material value is beyond the conjecture of the visitor. The kneeling figure at the left is Saint Dominic receiving a rosary from the Virgin; at the right is Saint Catherine of Siena. The medallions about the chapel, holding the figure, represent the sacred mysteries of the rosary. Behind the figure of the Virgin are dimly seen angels. The sagrario is of silver, massive and highly ornate. One fact to be mentioned of this statue of Our Lady of the Rosary is that it saved the Islands from the invasion of the Hollanders in 1646, according to the sacred and profane accounts.

The same style of beautiful chandeliers found in all the churches is found here, and the chapel is furnished with a good organ. Two other altars are also in the chapel, very elegant in design; one is dedicated to San Vicente Ferrer, and the one at the left to the Holy Family. One large painting in the chapel is also worthy of mention; i.e., that of the first martyr of China, Francisco Capillas, a noble figure of a priest, baptizing a native, while two other natives are looking on in devotional attitudes. This interesting canvas was executed by Louis Santiago, a notable artist of the Dominican Order.

Passing through a side door of the chapel or church, you enter the sacristy and inspect the chests of *camagon*, whose carved fronts are rich but not as rich as the vestments within. Marvelous indeed are they in workmanship and elaborate in gold thread and applique. A wonderful reliquary of many niches contains, in the center, the statuette of the mother of Saint Dominic and his brother. These men were sons of the princely family De Guzman.

Above, under glass, we see silver reliquaries holding the relics of martyrs of the Orient, of China, Japan and the islands of the sea. Some are of other metals beside silver, and all tell an eloquent story.

A huge crucifix is at one end and dominates the room with its placid sorrow and tenderness. One of the splendid tables of matchless wood seen in these islands is here, extending twenty-one feet through the center of the sacristy. Immense mirrors too are on every side, and gigantic wardrobes of rich grain here contain embroideries of dazzling colors, some of them solid in gold bearing the escutcheon of the Dominicans. The curtain of blue in front of Our Lady of the Rosary is also of this rare art, a treasure. About the sacristy are a few canvases—one of Saint John and another of the founder of the Order. It is altogether a room worthy of the beautiful edifice it adorns.

A small piece of sculpture in the sacristy tells us of the meeting of the two marvelous men who influenced the world so much in their age and since, Saint Dominic and Saint Francis of Assisi. The attitudes are touching and full of that brotherly love which they taught by their lives. It was only a vision, but may it be the symbol of a reality in times to be!

It is a pleasant thought with which to leave the church designed by one of the most noteworthy architects of the Islands, Señor Roxas, who also reconstructed the Ayuntamiento, in 1878.

LAS PIÑAS CHURCH

Twelve kilometers from Manila on the picturesque road to Cavite lounges a weather-beaten old veteran of Spain's ecclesiastical pomp and power in the Islands. There is not much about the outward appearance of those moss-stained walls to attract the attention of the passer-by except the sadly silent appeal of its ancient solitariness. Like a grizzled hero of some long-forgotten battle, it stands along the roadside watching the heedless rush of a new age. But like the neglected old campaigner hugging his corner unobtrusively by the fireside, there is within the graying heart of the Las Piñas Church that which speaks of intimacy with great events and important personalities—vital to the life of their day and evolutionally linked to the boasts of the present era. The parish church of Las Piñas, born at a time when the first pronounced agitation for more representative forms of government was stirring the masses of colonial America and despotically-ruled countries of Europe (1762), was destined to witness a century and a quarter later the initial struggles of the Filipinos for independence. In reading over the parochial records of those gory days in 1896 when the Insurrectionists marched on a tottering Spanish Regime, the following notation is found: "On September 1896 started the great insurrection of the Filipinos against the Spanish Government—many people were killed and wounded in this town and also many houses were burned. In October, November, and December there was also fighting." A few brief lines, but graphically suggestive of the suffering and terror that filled the days and nights of those stormy months. Secular history records that some of the most severe fighting and heaviest casualties occurred in this area and that the walls of the church and the stone fence around it served both as shelter and target for the opposing forces. When the town was fired, only the church remained to look out over that field of tragedy and ruin. During those frantic months when its existence was threaten-

ed from day to day, the sacred edifice, unbeknown to many soldiers on both sides, housed one of the most unique treasures of the world—the famous Bamboo Reed Organ. Completed in 1822, this organ remains as the only musical construction of its kind in the world today. The organ was conceived by a Spanish priest by name of Padre Diego Cera, a musician of some repute but limited means. In 1816 he began to assemble the bamboo poles, burying them "for a long time in the sand near the sea to cure and season them." Two years later with only the crudest implements at hand, he began the tedious work of whittling the seasoned bamboo to size and tone. Forced to rely exclusively upon the raw materials within the confines of his parish, he used a certain stout vine to lash the pipes in place after they had assumed their proper shape and dimensions. It required four years to complete the organ. Reports of this unique musical construction caused so much comment at the Royal Court of Spain that a copy of the original on a smaller scale was built and presented to the King and Queen as a protest of friendship and loyalty from the town of Las Piñas. Mystery seems to surround the fate of the second bamboo organ, the supposition being that it was eventually relegated to the royal storehouse of forgotten novelties and all trace of it lost. The original organ is still in use and time has added a soothing mellowness to its notes. There is nothing artistic about its appearance except perhaps the huge imperial crown that surmounts the top, but people from every corner of the world have come to stand in admiration and wonder at the organ that has successfully defied the ravages of earthquakes, typhoons, shot and shell, and not the least destructive of all, a rottening climate. Truly the Bamboo Organ seems to lead a charmed life for it has been threatened by every destructive agency known to man and nature. In 1842 a particularly severe electrical storm sent a bolt of lightning into the church and partially destroyed the edifice, but left the organ intact. In 1880 a series of earthquakes rocked the Island of Luzon and according to the parochial records "the top of the belfry came down, and also the arches of the church—the tile roof and also the convent were terribly damaged—two side altars were completely destroyed." But the organ went unscathed. In 1882 "as the church was

LAS PIÑAS CHURCH

Las Piñas, Rizal

BAMBOO PIPE ORGAN IN LAS PIÑAS

nearly repaired, the roof was again badly damaged by a great typhoon—at that time the bamboo organ was somewhat injured because the rain and wind had taken out some of the pipes." In 1896 came the indiscriminate destruction of war, but again the organ emerged intact.

The church itself is not unusual—the simple Spanish monastic type found throughout all the barrios. Poverty-stricken, it is gradually sliding into the romantic decay that has overtaken so many of its other brethren in the Islands. The day will undoubtedly come, when to preserve its treasure to posterity, it will be necessary to remove the organ to some more substantial haven.

THE CAPUCHIN CHURCH

The Capuchin Church, located on Calle Gral. Luna (Intramuros) is one of the more modern ecclesiastical edifices erected in Manila, having taken root around the close of the nineteenth century. In designing this church, the architect, Señor Perez Muñoz, very cleverly combined an architecture that is both modern and ancient. It is partly Romanesque and partly Renaissance, and even at this early date of its existence gives promise of a graceful and romantic old age. The exterior of stone and concrete churches ages quickly in the tropics and even before they have passed the half century mark they take on the air of venerableness and mustiness that really belongs to antiquity.

The Capuchin Church owes its origin to a society known as the Association of the Immaculate Conception which was established by episcopal decree in 1897. Shortly after its inception, a chapel was built where the people flocked to offer prayers against injury to the city at the time of Admiral Dewey's purposeful appearance in Manila Bay.

In addition to a finely moulded door, the facade of this edifice is decorated with various sculptured figures. There is San Buenaventura and San Antonio de Padua to the right, Don Scotus, the eminent philosopher and theologian, and Pius IX to the left with San Francisco de Assise below. In the center is the Virgen de Lourdes. The interior carries a most attractive arrangement of a double row of arches, the curvatures of which are effectively decorated with fine tracery work. Here again the architect deviated from allegiance to definite style by combining the Grecian with rich Arabesques. Most of the wood used in this church is the native molave which boasts of a certain hardness and durability. The carvings, although not of the first order and certainly not to be compared with those of the Jesuit Church, are nevertheless very attrac-

tive and seem to have found their proper setting in just this type of building. The church is neither massive nor fanciful but it has what appeals to people of every walk of life—coziness and charm. Often the larger and more spectacular churches fill one with the feeling of being lost—like a newcomer in some strange city, overwhelmed by its towering strength and loftiness. But the Capuchin Church has a homey atmosphere, modern and compact enough to be inviting and understandable, mystic and picturesque enough to be intriguing. A fine organ of German make, installed as late as 1913, fills the church on festive occasions with whisperings that will arouse unsuspected emotions in the hardest and most material breast. Under the spell of such cozy charm and intimacy it is not necessary to be an interpreter of music to find yourself suddenly transported to some rocky glen where the joyous chirps of colorful warblers harmonize with the rustle of myriad leaves and the swish of dripping ferns, and here and there you will catch the pronounced rumbling of a distant waterfall. Everything about you is in perfect accord with the melody of music. So often the effect of a fine organ is at such disturbing variance with the rest of the surroundings and nothing an organist can do can ever bring the two together. But here in this simple unaffected Capuchin Church you will find the perfect blend. Apart from two arresting paintings at the side of the main altar, Santa Veronica de Julianis and Santa Magdalena de Martinengo respectively, the statue of the Virgin will claim a large share of your attention. The exquisiteness and dainty loveliness of this statue is outstanding, neither over-done nor under-done but just sufficient to give it a striking living personality.

"It is a structure admirably conceived, and has an air of distinction, a distinction which marks it even in the midst of larger and grander edifices. It has what the French call the 'charme intime'."

THE FRANCISCAN CHURCH

In a city where there are so many interesting and unique churches it often becomes a difficult matter to say which rates the most attention or which has the greatest charm. The new vie with the old, and the old take a back seat from no one. In a dilemma of this kind, the selection of a favorite church becomes a matter of individual taste and appeal. In general, however, it might be safely said that the average sight-seer will choose the Manila Cathedral for massiveness, the Guadalupe Missions for antiquity, the Jesuit Church for wood carvings, and the *Franciscan Church* for paintings.

The Franciscan Church and Monastery are on Calle Solana, Intramuros, and are rich in historical canvases. The entire lay-out is decidedly medieval in tone and its ancientness is evidenced at once in the *Nuestra Señora de la Porteria Chapel* which is reputed to be over 200 years old.

In the octagonal ceiling (of the chapel) are lunettes of the life of the Virgin, exceedingly rich in coloring and done by a European artist in brass and porcelain brought over from Japan. Four arms of wood, most quaint in device, extend from the side of the wall and from the corner of the ceiling, holding antique candelabra and the censer. On two brackets beside the altar, resplendent in gilt, are two very ancient statuettes—St. Joseph and St. Anthony of Padua. These statuettes are in crystal and gilt tabernacles of the most curious design. The altar itself is gorgeous and is perhaps as interesting as any in the city. The lunettes of the altar were painted by a skilled hand, and the reredos set in a niche of the solid wall is decorated with garlands and little cherubs. The central painting is of the Immaculate Conception, and the other saints represented by statues or paintings are, Santa Ana, San Pedro Alcantara, San Joachim, San Juan Bautista, San Pascual Baylonne, San Diego de Alcala, and San Benito Palermo.

One of the most notable objects of this room is a picture of the *Descent from the Cross,* taken from the Moros in 1788 on the 15th of November. It is called the *Divina*

FRANCISCAN CHURCH

Señora de los Dolores. It is most touching in its character and realism. This is a public chapel, not the private chapel of the monastery. You may pass from it by a low and very ancient door into the court. Above this door is a rose window filled with an iron grating of pretty pattern. If you pass into the court, you will notice some large paintings of historic value hung about the walls. One represents St. Francis of Asissi beseeching Christ, who appears in the clouds, to spare Manila which is seen in the background like a city of toy houses. Another is a touching *Crucifixion* with the Saint embracing the feet of Christ, who, bending low, has his arms about his neck. In the reception room are other large paintings, and one of them, that of the twenty-six martyrs of Nagasaki, is most striking and colossal. The figures of the martyrs, all on their crosses, are set in a huge canvas and framed in heavy gilt. On the left hand wall hangs a dim picture representing the old church of San Francisco in the midst of some great function. The many figures show the types and styles of other days. Another picture gives us the gentle St. Francis preaching before the Sulu Sultan.

Outside, the view from Calle Potenciana is most picturesque, with St. Francis in the grim facade and a rudely sculptured coat of arms over the door. The style is that peculiar architecture imported from many lands. So here in the facade we see Ionic pillars and also Corinthian, a sort of Renaissance effect, plastered on to Romanesque. Two bishops in niches flank the main door. The chapel at the right is called the Chapel of the *Tercera Orden.* Its interior has nothing worthy of a lengthy visit. On its main altar is the figure of St. Louis, King of France. It has fine chandeliers and the side walls are upheld by pillars of the Corinthian order. Its facade looks not a little like the Italian Renaissance work, faced as it is with pilasters of different styles, Doric, Ionic, etc., with windows filled with iron gratings and its niches denuded of statues.

As you enter the court, you are at once transported into an interior simple but of the most impressive construction. At your right, set very high up in the wall, is the organ, some two hundred years old, a gem in form, Louis XV in its ornamentation. It is placed in a gallery screen which runs all about the end of the church, and joins the choir loft screen and the rood loft, bearing a huge cruci-

fix. Three low arches support this screen, reaching the entire width of the edifice. Out from the center of the nave (the whole width of the church), lead two chapels, one that of the Immaculate Conception, or the *Purisima*, the second is that of the *Angustias*. In the niche over the altar of this oratory chapel is the statue of San Pascual de Baylonne. In the chapel of the Immaculate Conception, we have at the right and left of the entrance arch, two immense paintings; one a replica of a painting in the Cathedral of Toledo, of Saint Ildefonso receiving the Chasuble from the hands of the Virgin; the other; opposite, the Holy Family. Two altars precede the High altar; one of San Pascual de Baylonne, the other San Francisco de las Lagrimas. This Saint's statue has a very interesting history. It was formerly in a private house in Paco, when, in earthquake time, it began to shed tears. It was then, by order of the Spanish Archbishop, ordered to be transported to this church, and has become the object of veneration on the fourth of every July, the anniversary of the event.

The main altar of this chapel is most artistic, it has over it the *Apotheosis of the Virgin.* Christ and the Eternal Father are seen seated in the heavens, with the Dove above the kneeling figure of the mother of Christ, very finely executed.

The arch of approach has two statues; one of Saint Anne and the other of Saint Joachim, and charming figures of angels hold up candelabra and censers. An image of the Virgin is on the high altar, with angels kneeling before it. It is an altar most elegant in design, and gilded. Behind is a reclining figure of Christ which was made in Cebu; and the artist was said to have died at its completion. It was brought to Manila, and is venerated on every Good Friday, as one of the City's most valued treasures.

The body of the church, a Romanesque interior, is extended in the apse by a huge dome, uniting the very short transepts. There are no aisles. About this cupola runs a gallery and above this four windows admit the light below through stained glass of vivid color such as is made in the islands.

Two other small windows, one in each transept, are also filled with glass. Beside the main altar, which is truly magnificent in its reredos with its multitude of statues all

in gilt, are two rose windows (small), of stained glass, giving a pleasing light to the apse. The windows are most curiously let into the wall, their concave side, in some instances being pointed.

Two side altars in the nave precede the main altar; San Francisco, left; right, San Antonio de Padua. At the left of the main altar, is an altar to the *Virgen del Carmen* and at the right Saint Joseph. The main altar is an achievement of native workmanship, its rich sculptures, its arabesques, its statues all in gilt, making a wonderful whole worthy of a church in Europe.

On the main altar above the apex, is the Archangel Michael, and below San Gregorio with two angels. In the next row San Bernardino de Siena, and San Capistrano, with *Our Lady of the Angels* in the center.

The first church of the order in the Philippines was of nipa and dedicated, in 1677, to *Nuestra Señora de los Angeles.* In 1739, this having been destroyed and a second also, the actual church was constructed. In 1824 the tower was destroyed by earthquake and was rebuilt. It is said that during an attempted invasion of the Chinese, the patron saint was seen upon the walls of the city with a flaming sword defending the city. This was in 1603, from which fact the name of *Seraphic Custodian of Manila* was given to Saint Francis.

The city fathers of those days, together with the two Cabildos, ecclesiastic and secular, voted to accept him for patron saint of Manila. The image of the saint preserved at the convent of Sta. Clara, a convent still in existence, of cloistered nuns, was taken out every year on the 4th of October, and it went in procession to the monastery of the Franciscans, where it was received with salutations by the patriarch of the order, such immense crowds witnessing the procession that not even standing room was to be found.

In this church are also venerated the proto-martyrs of Japan. The first fiesta held in their honor was six months in preparation and cost two million reales; this was in 1629. Another notable procession took place every year on Good Friday, called the *Santo Entierro.* A chapel was also dedicated to Our Lady *de la Concepcion,* and an image was placed there in 1750.

THE GUADALUPE MISSIONS

Overshadowing a stretch of highway on the road to Fort McKinley stands one of the most handsome and inspiring ruins of the Islands, the *Guadalupe Missions.* Miller in his informative book, *"Interesting Manila"* calls it the "Queen of all the ruins and the capital of all the broken cities of the past." The title is appropriately placed for nowhere in the Far East is there to be found a temple of Christian worship that retains such regality of majesty and potentiality of life in the midst of decay as the Monastery of Guadalupe.

Strategically located on a rise above the Pasig River, it is capable even now in its lifeless form to divert the attention of the city's thronging mobs to its vacant staring windows and doors. Here is more than just a pile of toppling stones—here is cloistered emptiness peopled with the shades of lingering ascetics—here is the eloquent silence of soldiers who fell in the defense of a nation's convictions. Of Guadalupe it may truly be said that it is haloed with the aura of ecclesiasticism and picketed with a cordon of militarism.

Founded in 1601 by that intrepid cleric, Fray Antonio Herrera, this massive construction was destined to fulfill over a period of more than three centuries the prophecy of its architect monk. "These walls," exclaimed Herrera to his confreres, "shall stand for ages to come that the generations following may look on them and worship God." Three hundred and thirty-three years of earthquakes, typhoons, bombardments, and pestilences have passed since that prediction was made, and the generations of today are viewing an exterior that has remained unchanged from the date of its completion.

Most of its early history seems to be shrouded in mystery and even the archives preserved in the musty old library of the Augustinian Monastery contain little mention of the early days of this historical monument. There is no description of the interior decorations (which must have been beautiful and artistic) except vague references

GUADALUPE MISSIONS

INTERIOR VIEW OF GUADALUPE MISSIONS

to devotional objects where "people from the entire countryside knelt in pious contemplation of *res spirituales* (things spiritual)." Of one treasure only there is a fairly complete record, and that is the Image of the Virgin of Guadalupe which was brought over from Spain and in whose honor the church was named.

The most nearly satisfactory description of Guadalupe published in English to date is found in Miller's *"Interesting Manila,"* snatches of which are herewith quoted:

"The church itself was a striking example of Doric architecture, having massive buttresses to support its vault which was all of hewn stone. The old monastery was famous for its great library and its archives containing many relics and articles of great ecclesiastical interest and value. Within the church may be traced the remaining lines of decorations of the old walls, but there is little left to mark the spot where the altar once stood. The two story colonnades of the inner court are beautiful in their moss and vines, and the perfectly formed arches lift their heads in mute appeal to the open sky. The old stone stairway still stands in good condition and is striking in the midst of broken walls. The view from the western gable is one of the finest in the valley. The inner court contains the old cistern which is yet in perfect order and filled with clear water. Perhaps no spot is of more real interest than the crypt standing back of the apse of the church. It is partly above ground, the vault of hewn stone is still in good repair, and contains niches for forty-three bodies. There is every evidence that it was fully occupied, though the spaces are now all empty and not even the marble facings with their brief epitaphs can be found."

Guadalupe Monastery played a tragic role in the early months of 1900 when that unfortunate misunderstanding took place between the American troops and the Insurgent forces. Anxious to bring this chapter to a rapid close, several companies of California Volunteers advanced beyond the established line of offense at the city limits and took possession of the church and convent. Viewed in the cold light of subsequent military analysis of the situation, it was a fool-hardy move on the part of the Americans since they had cut themselves definitely adrift from the main line of supplies and support. The wily leader of the

insurgent troops, Brigadier-General Del Pilar, was quick to sense his opportunity to wipe out a detachment of the American Army and for two days (17-19 February) a terrific battle was waged in that area and leaden missives of destruction peppered the monastery at every angle. Only the sturdiness of its walls saved the Americans from a heavy casualty list. After the Insurgents had been driven back, it was realized that to hold that position was impractical, but it was also realized that to abandon the church to the Filipinos was to put an effective fort into their hands. It was therefore fired with the purpose in mind of cracking the walls and seeing them crumble to the ground. But their sturdy construction defied the plans of man, and although the roof collapsed and the heavy doors were reduced to ashes, Guadalupe still retained its fort-like appearance and, with the weapons in use at that time, effectiveness.

Several movements have been made to reconstruct the old church but lack of finances have so far canceled every enthusiastic plan. In recent years the grand old ruins have been leased to a resident of Manila who in company with his family spends his week-ends in the quiet repose of this ancient retreat.

THE AUGUSTINIAN CHURCH

The oldest church in point of active service around Manila is the Augustinian Church on Calle Real (Intramuros). It occupies a site around which the earliest activities of the Spaniards were concentrated, but modern progress has obliterated practically all of the ancient landmarks in the vicinity. Only the narrow streets and skimpy sidewalks remain as a reminder of the Spanish occupation.

This church and monastery were the first erected in the Islands, having been built in 1571—seventy-nine years after Columbus discovered America. They were destroyed twice by earthquakes, and the present building was constructed in 1614. It has been in use daily for a period of 319 years. The first thing to attract one's attention is the clock tower and belfry, conspicuous because of their massiveness and quaint construction. Gazing up at that mass of discolored bronze, one cannot help speculating upon the number and nature of messages sent forth from that ancient belfry. The facade is very simple but compelling, with four lions and two saints flanking the main door, and fantastically-carved angels floating over the arch. Above is a window with a grating of wrought iron into which is woven the ecclesiastical cap and mitre. Once within the church, there is the feeling that you have entered some vast mysterious cavern, but after the eyes have grown accustomed to the subdued light, you begin to notice the beauty of the mural decorations, statues, the many artistic chapels, the rich paintings, the ornate-sculptured pulpit, and particularly the stupendous low arches, which, with gigantic span reach across the whole church. These arches were purposely designed to lend additional strength and resistance against earthquakes.

The church . . . is a mixture of Romanesque, that mixture of style we find almost always in Spain and also in her colonies. Very lofty pilasters support the sides of the chapels, and the church has this peculiarity that the chapels supplant the aisles and there are five on either side. The vaulting of the nave is also wondrously massive

and the low cupola powerful in its strength. The lunettes of the clerestory, for there are no windows properly speaking, admit through their deep eyes a faint light. The church is always rather dim as its quasi-windows admit the sun only on one side, the other side opening into the cloister.

The mural decoration was made by a celebrated Italian painter by name of Alveroni, and above the high altar is reproduced, in miniature, all the paintings of the entire ceiling.

Beginning with the details of the church at the left: first is a painting of a founder of the order; next is the chapel of the Assumption. This chapel has, upon the altar, a seated statue of Our Lady, with angels' heads behind, and a window admitting a soft light. In this chapel are buried the members of the Roxas, Ayala and Zobel families, all among the most noted of the city. A memorial tablet, at the left, very graceful in its design, covers the tomb of Señor Ayala. This church is indeed a burial place and the bones of noted citizens of the Metropolis have often been brought from Europe to be interred here.

The second chapel is that of St. Joseph. On the altar above is the statue of San Juan de Sahagun; and below is the statue of Saint Joseph and the Holy Child; while opposite is the painting of the Blessed Alfonzo de Orozco,—a fine canvas.

The third chapel is of the Immaculate Conception, a lovely altar in blue, with delicate decorations, and a very pretty statue of the youthful Virgin, with opposite, a very interesting picture of Saint Augustine in adoration of a vision of heaven.

The fourth chapel is of Saint Rita, a famous saint of this order who entered the cloister as a widow, by stealth, one night. She is called "the advocate of the impossible." Opposite hangs a fine copy of Murillo's Immaculate Conception whose original is in Madrid. Here, we fancy, many prayers have been offered, as, by one and two, the devout turn to this radiant vision. In this chapel are also interred members of the Roxas and Chuidian families.

In the transept at the left we have two altars; one dedicated to Our Saviour and the other to the Holy Child of Cebu, both very ornate and imposing in their lofty pil-

lars, with gilt Corinthian capitals. The one of the Holy Child of Cebu has lovely child angels above; the one on the wall opposite is a painting of those Augustinian brothers who were martyred in Japan.

Beside the high altar to the left is the chapel of Saint Augustine. The statue on the altar was carved by a lay brother, and is strikingly well done. Above is a statue of Saint Clara of Montefalco. "A Descent from the Cross" of merit hangs on a side wall.

The high altar, lofty but otherwise not of marked interest, has a statue of Saint Paul. The chapel to the right of the altar is called the chapel De las Angustias (Chapel of Anguish). An immense crucifix of the 16th Century adorns one wall and is most superb in dimensions and carving. A large "Holy Family" hangs on the opposite wall; on the altar in very rich coloring is a large painting of the "Descent from the Cross".

The right transept has an altar to the Virgin of the Consolation. Three good paintings, rich in coloring, of the good Spanish School adorn the walls. Between the transept and the chapel beyond is the rarely sculptured and very ornate pulpit, well worth inspection because of its very delicate arabesques.

The first chapel beyond has an altar to San Nicolas de Tolentino, patron of the holy souls. This altar is very fine and rich in carving. Opposite hangs again Saint Clara of Montefalco. The picture of the Holy Family, showing a very charming group, is on this altar, and facing it a picture of the seven archangels.

The next chapel has an elegant altar of finished design, dedicated to Santo Tomas de Villanova, and opposite is a painting, no less beautiful in subject, of the blessed Bellecini praying before a picture of the Virgin.

The last chapel to the right is dedicated to the souls in purgatory and has a very strange altar representing burning flames about the Cross.

Within the walls of this church were given burial, Legaspi, Salcedo, Archbishops Guerrero, Garcia, Serrano, Zamudio, and other notables. The bones are in the chapel to the left of the high altar. The novenas and fiestas of this church are noted for their splendor.

THE JESUIT CHURCH

Younger by centuries than many of its venerable associates, the Jesuit Church of St. Ignatius nevertheless stands out as one of the most-popularly visited churches in Manila. Here is no atmosphere of "Hark-ye-to-days-gone-by", but here *is* architectural charm of the first order—European in design, American in tone.

St. Ignatius, named after the founder of the Jesuit Order, the military-ecclesiastic Ignatius Loyola, was started in the latter part of the nineteenth century. A data plaque informs the visitor that the corner stone was laid on 9 February 1878 but that the edifice was not actually completed until 1889. Further perusal reveals the information that the general architect was Felix Roxas, the exquisite wood carvings the creations of Isabelo Tampingco, the excellent marble work the handicraft of Francisco Roderada, and the bells and metal ornamentation the artistry of Hilario Sunico.

The front of the church is of smooth red brick and faces on that distinctly ecclesiastical thoroughfare, Calle Arzobispo. Four large pillars of Corinthian scheme flank the triple entrance and are suggestive in a first-glance way of some of the old colonial mansions of America's south. The architecture specifically is that known as *Graec-Roman Renaissance.*

The facade is approached and seen through a high reja or wrought-iron grating (so often seen around Spanish churches) with three gates. The tympanum of the main door is of wrought-iron also. A bell tower and a clock tower crown the whole very symmetrically. The interior is at once an astonishment as you are transported at a glance to the rich and ornate of Europe, like that of some capital where the cultured worship. The nave, of most lofty proportions, has side aisles with a vaulted roof, while over them is a gallery of striking elegance upheld at rare intervals by pillars of the most perfect dimensions with carved capitals of very rich

design (the oak leaf is mostly in evidence). The wood (molave) used here is a very deep brown very much in tone like the English black oak. The columns of the nave and altars are fluted and of the Corinthian order. Everywhere the oak leaf, symbol of fortitude, is in bold relief. Above each pillar is a medallion of some saint of the order, encircled by a branch of palm and oak in most graceful arrangement. In the corners of the choir loft are exquisite angels in high relief, figures that are masterpieces of the wood carver's art. Three lateral doors and four apsidal doors are each surmounted by wonderful groups in relief of delectable cherubs. The little figures hold symbols such as the Law, the Cross. etc. On the side pilasters are also rare carvings of the "Way of the Cross." They were done by the same artist who directed the carving of the entire church and each are worth a long scrutiny. The pulpit has as its subject two high reliefs, the "Descent of the Holy Ghost" and "The Great Commission." Statues in relief are Faith, Hope, and Charity, while along the staircase are the Four Evangelists. St. Peter is also there holding the keys of heaven. Beneath, six angels support the pulpit and a wreath of oak completes this elegant and tasteful design. The high altar (main altar) which reaches almost to the ceiling, has above it four angels holding the symbols of St. Ignatius, such as the flag, crutch, etc. Six enormous pillars of exceptional beauty flank this truly marvelous altar, which is of Carrara marble and has sculptured upon it a replica of "The Last Supper" by Da Vinci.

The side chapel to the right of the altar is called the mortuary chapel and bears in the marble floor a tablet with the names of the Jesuit fathers who have died in the Islands.

In the sacristy are two noteworthy paintings by the artist Zaragoza who later became pathetically blind. These represent St. Peter Claver and St. Alphonsus Rodriguez seeing a vision of the former's work in Central America. The second is the death of St. Francis Xavier at 46 years of age on San Chiang, an island off the coast of China.

Returning to the nave for a last survey of this splendid interior we see a copy of Bonnat's "Crucifixion" by the

door of the entrance. On the left wall near the entrance are three modern paintings. They are most interesting and worthy of study.

Other details to be noted are the altar rail, of festooned garlands in carved wood; and also the pews of the church, so massive and beautiful in tone.

There is probably no church in the city more frequented by throngs of worshippers, and whether you view it on festival days when the altar is a glory of light or whether you visit it in some quiet hour with a stray worshipper, it is always a fit monument to the taste of its builders and to the purpose to which it is so devotedly consecrated."

It has often been remarked of popular places of interest that "You can spend an entire day there and not see the half of it." This applies to the Jesuit Church because of the wealth of detail to be found within its sacred walls. One might very appropriately call it an Art Museum without being guilty in any way of sacrilegious thought.

THE RECOLETOS CHURCH

The Recoletos Church is located on Calles Cabildo and Recoletos in the Walled City and is a little more than 150 years old, having been erected in 1780. The architecture of this church is somewhat baffling, but in general it might be called Spanish Romanesque with here and there a touch of Renaissance. The facade is almost too ornate and indicates an architect with crowded ideas. A facade as complicated as that of the Recoletos Church could not help but attract attention, and perhaps this thought was in the architect's mind when he flanked the Doric pillars with innumerable niches wherein were placed some very creditable sculpturals of various saints. A keen rivalry existed between the different churches along about the latter part of the 18th century and each parish concentrated on making its particular house of worship the most talked-about in the city. If nothing were left of this church but the bell tower with its quintet chimes, it would still cry *Halt* to the modern passer-by. In many instances the belfry is the most attractive part of the outward structure of the churches in the Islands and much thought has been spent on making them unique, picturesque, and lasting. Around the church is a large stone court purposely designed to accommodate the throngs who make the edifice their home on festival days. Every parish has a calendar that is loaded with *Fiestas* and on these occasions stands are erected in close proximity to the church where refreshments, balloons, toys, and wearing apparel are sold to the assembled gathering. On *Fiesta* Nights, the court of the Recoletos Church takes on the appearance of a miniature fair and the entire church is resplendent in a blaze of electric bulbs. Time was when hundreds of candles were stuccoed to the facade and days were spent in cleaning the wax from doorways and niches.

The interior is charming by virtue of its simplicity—in marked contrast to the carved exterior. Here again, as in the Augustinian Church, you find the long curved

arch extending from wall to wall, a bulwark against the earthquakes which rock these islands with such frequency and severity. Three altars flank the right nave; the first is dedicated to San Ramon Nonato. The literal translation of this surname means *Not born* and refers to the miracle of his birth. The second is dedicated to *La Virgen de la Salud* (The Virgin of Health), and the third to Santa Monica, mother of St. Augustine. The left nave also has three altars, one to Saint Gertrude, one to St. Rita, and one to St. Joseph. The main altar is, in accordance with its dignity, the center of attraction and is dedicated to Our Saviour of Nazareth, of whom a heroic statue stands in the central niche. On special feast days, the beauty of the main altar is enhanced by huge silver plates affixed to the base and various other portions. It is said that these plates were made detachable so that they could be removed and hidden in the event of an invasion.

The many paintings found here are worthy of close inspection, particularly those hanging along the walls of the cloister. But the pride and glory of the church is the reredos where you will want to linger for hours in contemplation of the various objects of interest.

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